



Star-Makers and the Music Biz

I have thought for many years that the major record labels have lost their way. It seems to me that the big labels can't seem to find talented songwriters or players. The musical acts that they are promoting have been getting steadily worse. And how many times can we watch a female vocalist flanked by five prancing bimbos in some music video before we are just bored with it all?

Music is evolving once again. The listening audience is now entertaining itself with home-spun videos and single-track cover tunes recorded in a small room with their field-recorder of choice rather than buying exorbitantly-priced CDs recorded in professional studios.

There is an earthy sort of charm to it all. Listeners say that such recordings sound more like live performances, more "real", and there is a raw edge to them.

You can read more about this music trend in this issue. We have an editorial on the subject, and some reviews of new recording apps that will turn your Android or iPhone into a

multi-track recorder-- for those of you that want to add a lead lick or two, and maybe a bass or backup vocals. Although, a good many people are just recording a single track or video, even with the same applications. To many folks, the simpler the better.

In this issue, we have a review of an Ohana Ukulele prototype uke, the TK-80 (tenor). This uke features myrtle and Port Orford cedar, trimmed in maple.

We have a review of Ohana's pineapple hard-shell case and their vintage tweed, too.

Also in this issue are several reviews. We have "Bach to Texas" (both in DVD and CD). These are recordings from the Lone Star Ukefest and feature Kimo Hussey, Gerald Ross, Michelle Kiba, Bartt Warburton, Pops Bayless, "Spanky" Gutierrez, The Wahooligans, "Ukulele Mike" Lynch, and Noel Tardy. Also featured is special guest, Mosaic Song.

Hot Steel & Cool Ukulele "Hapa Haole Hit Parade" is another of the CDs reviewed in this issue. There are fourteen great tunes

in that collection.

The Paul Hemmings Uketet is the final CD. Paul is accompanied by Gaku Takanashi and Mike Campenni in this thirteen-track release.

Austin Kaiser brings us another great article in this issue featuring Byron Yasui. In past issues, Austin has written articles on George Harrison, Lyle Ritz, Benny Chong, and Herb Ohta Jr among others.

Don't forget to submit club and event information through the form on the **ukulele player** download site. It is a FREE service and we are happy to provide it.

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Editorial: Music Evolution

I have thought for many years that the major record labels have lost their way.

Let me start by saying that I grew up in a time when radio stations did not have "formats", you know, rock, country, or jazz, for example. There were two types of on-air music back then, *classical* and *popular*.

You might be listening to The Beatles one minute and Dean Martin the next. The "British Invasion" had begun, but radio stations were playing a bit of everything and kids were exposed to a diversity of music as a result of it.

About 1968 something changed...

I came to Ohio in 1968 and for the first time (as far as I can remember) radio stations started playing formats. There were a couple of country music stations and a couple of rock stations. There were some AM stations that were dedicated to local news and events.

In my mind, the late 1960s started ushering in the demise of music-- at least in America. And now that I have made so bold a statement, I hope to explain myself.

Radio station formats forever limited the mainstream listening audience by eliminating their exposure to the breadth of musical genre that existed. Kids who spent all of their time listening to one radio station, or one format, would never get a chance to hear some of the alternatives.

I did not recognize this music trend at the time, perhaps none of us did. It was not until much later, when my son was growing up, that I realized what had happened.

Sound Quality and Music Reproduction...

In the 1970s, component stereo systems were everywhere. They were not all that expensive and even average sound quality was very good. For a bit more, you could get superb audio quality.

I owned a Marantz system and it sounded fantastic. My father had a Panasonic Technics system. I had a friend with a Bose system and it knocked my socks off!

Average component systems were in virtually every store and even the cheap systems (\$100) sounded so much better than



editor & publisher Mickey Maguire

anything I see available in retail shops today.

Every component system had individual tone control knobs for bass, treble, midrange, and most systems had a multi-channel EQ setup. Speakers were big and beefy, not the flimsy things we see today.

I had a friend with a turntable that had a \$200 magnetic cartridge. If you don't know what that is, follow this link:

<http://us.marantz.com/us/Products/Pages/ProductDetails.aspx?CatId=HiFiComponents&SubCatId=&ProductId=TT42P>

For you younger readers, yes, it plays vinyl records.

I recorded in high-priced studios and even made some records myself. Although, by the late 1970s, I was making cassettes rather than records (cassettes were cheaper), the audio quality was every bit as good as a vinyl record, and cassettes were easier to carry around.

When the compact disc (CD) came on the scene, we were all told how much better audio quality would be. At first, component systems added CD players to their racks. Yes, they sounded great.

AAD, ADD, DDD...

The first compact discs were pre-recorded music. If you look at a CD, you will typically see the three-letter designations above. *AAD* is analog recording, with analog mastering and digital reproduction. *ADD* is analog

recording with digital mastering and digital reproduction. *DDD* is digital recording with digital mastering and digital reproduction.

The first CDs sounded great, largely because they were analog recordings with analog masters and reproduced in digital format to be sold as CDs. They were warm and full-sounding, and with Dolby noise reduction, they sounded great.

People can sit and argue about digital recording versus analog until the second coming, so to

speak, but we can all agree on one thing, recording is a series of trade-offs. First, there is the signal-to-noise ratio. If there is too much gain, then your music is too hot. If your volume is too low, then you can boost it with digital plugins, but you can create a lot of distortion in the process,

There is always the potential for ambient noise in a recording. There are string squeaks, and guitar-chord sounds, pops in the microphones, and other scenarios. Filtering out unwanted sounds can cause a



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drop in signal strength that can also lead to other problems.

There is a tendency for recording engineers to push levels to the point of no return. The rock band "Rush" had a CD several years ago that was awful because it was recorded way too hot, nothing could save it. The mix was terrible.

Enter the New Millennium...

In the last decade, MP3 players have changed the way people listen to music.

Recent surveys show that over 90 percent of listeners from ages 15 to 30 prefer using some sort of personal music player over other options--virtually all of them mentioned one brand or another of MP3 player with the Apple iPod® getting the lion's share of the market.

Most of those surveyed used their iPod's provided ear-buds, but many people upgraded to something in about the \$20 range. Others upgraded to ear-buds that were much more expensive. A few professionals upgraded to Sennheiser or another brand of similar quality.

(Note: Sennheiser sells ear-buds that range from \$30 at the low end to these... click the link:

http://www.amazon.com/Sennheiser-IE-8i-Canal-Headset/dp/B003WV391Q/ref=sr_1_32?s=electronics&ie=UTF8&qid=1321126316&sr=1-32

While high-end ear-buds sound pretty impressive, most of their

lower-priced siblings don't sound that good.

Modern Stereo Systems...

When I walk through stores today looking at stereo systems, I see a ton of flimsy plastic enclosures with tinny speakers. Every "stereo" on the shelf has a built-in EQ and I'd bet my life that they all have some little button with the moniker "mega-bass", "bass-boost" or something similar.

Let's just cut through the crap and call it the "Create Distortion Button" and get on with it!

While we are on that subject, how many times do you stop at a traffic light and hear someone pull behind you with the "stereo" blasting? Do you ever wonder if their "bass boost" is deafening them?

People go from tinny music on poor ear-buds to vibrating bass that shakes them around like players on an old "electric football" game.

This all leads me to this question. Does anybody else miss great audio quality? Does anyone even remember the sound of great audio quality?

I remember what it was like to have a "record player", not a stereo-- a mono record player. We went from that to superb quality stereo systems in half a century. Less than four decades later, we have some of the worst sounding audio in the modern-age.

Oddly, technology exists today that can enable an audiophile to produce recordings of quality far above that of previous days. Unfortunately, most people will never hear what new recording technology is capable of producing.

If you put together the right assortment of devices, you can have something akin to those old component systems. You won't find them at a local Walmart, though.

I would love to see manufacturers return to component systems, like the 1970s. I'd love to see a rise in vinyl record production, too. In fact, I'd love to see a new line of analog recording gear introduced by someone out there.

Digital recording is great, don't get me wrong, but in the near future, you won't be seeing computers with CD or DVD burners. Applications will be purchased online and all music and video will be bought and "streamed" to your computer or personal entertainment device. Whether we like it or not, that is the future.

We will see what the future holds in regard to quality. I don't like the trends I am seeing. The technology is great, but, every year over-all quality seems to be diminishing for the sake of the almighty dollar.

Hang onto your current digital toys, the new stuff might end up being junk.



Ohana TK-80

I received an e-mail from Stephanie at Ohana Ukulele. She was going to send me a new proto-type uke for review in **ukulele player**. What made this ukulele special was that it featured indigenous woods from North America-- in particular, the Pacific Northwest.

Behold the Ohana TK-80 tenor ukulele.

This beautiful tenor uke features solid myrtle back and sides and a solid Port Orford Cedar top trimmed in maple with a rope binding.

The uke arrived in an Ohana "vintage tweed" hard-shell case. I fell in love with it at first sight.

The instrument sports an high-gloss finish that really shows off the beauty of the myrtle, cedar, and maple. I looked it over and found no blemishes.

The neck appears to be solid mahogany and is straight and true. The shape is a shallow "C" and tapers to a V-shaped heel at the upper bout of the body.

The fretboard is rosewood and so is the bridge. The headstock also sports a rosewood face-plate with a rope binding and pearl Ohana inlay.

The tuners are vintage-style, gold-plated, and have pearloid buttons. They do a fine job and look nice against the rosewood face-plate.

Running my fingers along the fret ends, I found no sharp edges. The frets are smooth and even all the way up the neck.

The intonation is excellent from one end of the neck to the other. The action is about average, not too high, not too low. It is easy to play from any fret position.

One of the things I love about a cedar top is that the instrument just keeps getting sweeter and warmer with age. It is a little softer wood than spruce, and while it sounds about the same when they are both brand new, they age differently. I look forward to hearing this uke as it matures.

Myrtle has been gaining popularity in recent years because it is plentiful at the moment and it is very picturesque. I absolutely love the grain. This sample is highly figured and beautifully book-matched-- as you can see in the accompanying pictures. How myrtle will sound in the



future is anyone's guess at this point. I have never seen a vintage instrument made with it.

The maple and rope binding is really classy and adds a touch of bling, but it is not overdone. The rope pattern runs down the back and under the lower bout, too. Indeed, I love the look of it.

I am not one that goes in for a

lot of bling. This sort of adornment is fine, not too much at all. In fact, the rope pattern and maple combination really caught my eye from the minute I laid eyes on this ukulele.

I took a couple of detailed shots and included them below to give you a little better look at this wonderful combination of woods.

Ohana has not finalized every specification of this instrument. There might be a few minor changes here or there. If I can offer my feedback, however, I wouldn't change a thing. I found this combination of woods and adornments just

perfect in my eyes.

This ukulele is absolutely beautiful and it sounds wonderful. The setup is good and the neck is comfortable in my hands. I love the feel of it and the sound of it.

In my video review I mentioned that every once in a while a manufacturer does everything just right, and this is one of those times.

I am confident that this ukulele will be a big seller. I wouldn't change a thing. I love the myrtle back and sides. I love the cedar top. I love the maple trim and rope binding.

The tuners do the job nicely and look great on this instrument.

I don't know what the retail price is going to be and I won't venture a guess. Knowing Ohana, though, it will be a great value.

If you are looking for an absolutely beautiful ukulele, one with a different combination of tone-woods, one that is a solid-wood instruments that sounds as good as it looks, the TK-80 is your next uke.

When this one hits the retail channel, grab it quickly. Ohana has a winner with the TK-80 and it will be on everybody's list.





Byron Yasui The Learned Ukulelist

by Austin Kaiser

Byron Yasui is professor emeritus of music composition and theory at the University of Hawaii at Manoa. He has earned three degrees in music, most notably a doctorate in composition from Northwestern University. At various points in his musical career, he has worked as a jazz and classical double-bassist and as a classical guitarist. Since 1998, however, much of his time has been spent playing, arranging, and writing music for the ukulele.

His first instrumental ukulele album, *Anahola* (2006), contains Yasui's arrangements of an exceptionally rich and diverse range of material, from standards ("You Are Beautiful," "Sleigh Ride") and hapa haole tunes ("Sophisticated Hula," "Blue Hawaii") to classical ("Comedians Gallop" and the scherzo from Tchaikovsky's Fourth Symphony) and even a medley of Japanese pieces. The stylistic catholicism of Yasui's choice of material reflects his musical background. But the first instrument he ever learned was the ukulele, which he began to teach to himself around 1953, long before he began to study music formally.

Anahola is a deeply rewarding musical experience, and clearly a labor of love for the performer. In one interview, Yasui said of his early dedication to the ukulele: "It was my life, from morning till night." Songs such as "Granada" were required material for young ukulelists in Hawaii in the Fifties, many of whom learned their repertory at the beach. Both Eddie Kamae and Harry "Mungo" Kalahiki recorded superb (and quite different) versions on their classic debut albums. Mungo's influence is evident in Yasui's arrangement of "Comedians Gallop", composed by the Soviet-era Russian composer Dmitri Kabalevsky; it was the opening track on Mungo's first album.

Around 1960, Yasui abandoned the ukulele. He had started college, where he majored in music education. He had also taken up the double bass, which he played both in jazz groups and with the Honolulu Symphony. He studied theory and composition at the most advanced levels, then entered academia, where he shared his knowledge with hundreds of students. He composed serious music for classical ensembles



large and small. As an instrumentalist, he remained devoted to the double bass and the classical guitar until he received a phone call in the late Nineties, asking him to join the board of the Ukulele Hall of Fame. It was a pleasure to conduct an interview with a ukulelist who is also a comprehensively learned musician, and I hope that readers will find Yasui's responses as interesting as I did.

Depending on your point of view, the fact that so many people underestimate the musical capacity of the ukulele is either a blessing or a curse. On the one hand, it's very easy to impress an audience when expectations are so low. On the other hand, many are prone to discount a musician's ability to handle the harmonic and melodic complexities of even the most demanding Western music on this small four-string chordophone. One suspects that size plays a major role in

the ukulele's low-ranking among fretted instruments. However, the efforts of modern super-virtuosos such as Jake Shimabukuro and James Hill are leading many new uke enthusiasts to look into the recordings and playing techniques of older players such as Yasui, Chong, Ohta, Sr., Kamae, Baduria, Kalahiki, and Tapia. This is an extraordinary musical tradition, and with Anahola, Yasui has made a major and permanent addition to it.

Q: Was the ukulele your first instrument?

A: No, I took private lessons on the trumpet in the sixth grade, then played in the high school band from 7th grade to 11th grade, quitting in my senior year because of conflict with the replacement band director. I've never really touched it since.

Q: How did you acquire your first ukulele?

A: Around 1954, my oldest brother came home from Marine basic training with a soprano Martin uke. It had cracks and was held together with cellophane tape. I must have been around 13 years old, in the 8th grade. I remember him playing something I called the "Music Box." When he put the uke down, I picked it up and played it the way he did, partly by ear and partly by watching his fingers. He soon lost interest in the instrument and I inherited it.

Q: In one online interview, you mentioned that practicing the ukulele was your "life" during your youth. How much time did you devote to it?

A: I never counted the hours I played the uke. I never considered it as "practice" because I was fascinated by it and by music. It's like a kid today playing video games for hours; you wouldn't call it "practice." Whenever I went to the playground across the street from where we lived, I brought it with me. In between playing various sports, I'd pick up the uke and play it. People who passed by the park on the bus would tell me years later that they remembered me as the kid with the uke. It was practically attached to me, like another appendage.

Put it this way: if I wasn't eating, playing sports, etc., I would play the uke during the rest of my waking hours. I can remember going to bed at night with my uke on my chest. When I got up in the mornings, the first thing I would do before anything else was reach for the uke on the nightstand and play, while still lying in bed. If I had to count the hours I played the uke each day, I would estimate that it averaged about 12 or more hours per day.

Q: Did you know theory yet or were you working things out by ear?

A: I didn't learn theory until I became a music major at the University of Hawaii in the fall of 1962. I worked things out by ear

from hearing stuff on records, TV, etc. I never had a formal lesson.

Q: Were there any particular pieces that you remember working on?

A: As far as ukulele solos from my repertoire, "Lady of Spain," "Stars and Stripes Forever", "On the Beach at Waikiki", "Bye Bye Blues", "Little Brown Jug", and "Granada" come to mind immediately. Of course, there were all kinds of simple Hawaiian, pop, and folk songs that we sang, which were accompanied by uke.

"Crazy G" and "Music Box" were two pieces that just about every uke player learned to play, either by ear or by having someone show them. Because these pieces were never written down and no one knows who composed them, each player developed his own unique version and no one can really say whose version is the correct one. For example, I've never heard any two uke players play "Crazy G" exactly the same way (unless, of course, you're listening to a student and his or her teacher). Another thing: I can't remember any girls playing uke solos. Guys and girls could play simple chords on the uke to accompany singing, but solo instrumental uke playing was purely a guy thing, as far as I could tell.

Q: Did you make any public appearances on the ukulele before switching to other instruments in 1960?

A: No. I graduated from high school in 1958 and didn't become a professional musician until September of 1960, when I started to become active as a jazz bassist. There was really no demand for solo ukulele instrumentalists anywhere. The only uke-playing gigs were in Hawaiian music trios in Waikiki hotels, where the uke was mere window dressing to create a Hawaiian atmosphere in accompaniment to singing.

Q: Were there any ukulelists whose playing influenced you in your early years as a player?

A: I remember hearing a recording of "On the Beach at Waikiki," played as a virtuoso uke solo by Perry Botkin. As a result, I taught myself that solo, so I guess he was my first notable influence on the uke. Then came Lyle Ritz's How About Uke? LP in 1957, I think (and, to a lesser extent, his 50th-State Jazz album a year later). That first album of his changed my life as a uke player, and also affected me deeply as a jazz musician. Lyle showed the young uke players of my generation in Hawaii that jazz standards can be played on the uke, just as they can be played on any jazz instrument, in a contemporary (at that time) jazz style. It took Hawaii by storm, at least at the underground level. Players affected by that album include Benny Chong, Sam Ahia, Danny Otholt, Henry Allen, Alec and Dennis ("Kuki"), me, and many others. Most of the musicians just named went on to become top-flight jazz guitarists in Hawaii



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(probably because there were no demands for jazz ukulele playing in Waikiki). I went on to become a jazz bassist, but my ukulele playing was turned around by Lyle's first album.

I also remember seeing Denny Regor playing "Ebb Tide" on the Ed Sullivan TV show in the Fifties, and I learned that piece by ear and imitated his tremolo strumming style of chord-melody playing, so he influenced me on that style of playing. He was on the show because he won an armed forces talent contest [Dennis Regor is now largely forgotten, but he released at least one virtuoso ukulele album under the patronage of Arthur Godfrey in the early Sixties].

By the time I heard recordings of Magua [Eddie Kamae's nickname], Herb Ohta (Sr.), and Don Baduria, I had already developed my own style of playing, so I wasn't influenced by them. I was influenced by Denny Regor, Perry Botkin, and Lyle Ritz because I hadn't yet developed my own style of playing when I heard them and needed role models and repertoire-building. More recently, I've heard the younger players (Jake Shimabukuro, James Hill, etc.) and they haven't influenced my playing for the same reasons, and because their repertoire didn't appeal to me (just a matter of taste, nothing else they are great players and I love them both).

However, two recent players who have become very close

friends of mine have influenced me in other and important ways. Benny Chong, with his open-voiced chord fingerings through ridiculous left-hand spreads even involving the left thumb, made his mark in my playing and fingering of chords. And John King (rest in peace) showed us all that basic classical right-hand technique can be applied to uke playing, and that has become my default technique.

This changeover of right-hand technique was easy because I had already been playing the classical guitarist (self-taught, since 1971). What this technique has done is affect my repertoire choices. I apply that technique to my latest composition, "Anahola", and arrangements such as "This Nearly Was Mine", "If I Loved You", "You Are Beautiful", "Sleigh Ride", and "First of May" [all of which can be heard on Yasui's recording, Anahola].

Q: Did you see any of the great uke players of your youth play live?

A: I have only seen Lyle Ritz, John King, and Benny Chong perform live. In fact, I have been blessed to have performed in duets with Lyle and Benny in concerts in Hawaii and on the mainland. Whenever John King visited Hawaii and stayed with his brother, Paul, we'd get together for lunch and we'd play for each other. Benny would often join us and sometimes even Jake [Shimabukuro] and Bryan Tolentino, if memory serves.

I must have heard Don Baduria in person, because a friend of mine who knew him and I visited him at his house in Wahiawa. Don was a uke player who was also a jazz bassist, like Lyle and me. I remember Don showing me the two-finger right-hand technique of plucking the bass, which has affected my jazz bass playing ever since. But I don't remember anything about his uke playing that day.

Q: I noticed that you played Kabalevsky's "Galloping Comedians" on Anahola. Was this a common piece to learn among ukulele players in your early years? Harry Kalahiki opened his first album with a brilliant version of it.

A: No, I can safely say that I've never heard anyone else play that piece, other than Mungo and I. Being a classically trained musician, I could relate to and was drawn to classical music. Maybe that sort of music didn't appeal to uke players in general, or turned out to be too difficult to play. The only reason I worked out my version of it was because I heard Mungo's record. In other words, he showed that it could be done. So, I guess, I would have to add Mungo's name to my list of early influences, in the area of repertoire, but not technique. Benny and John King affected my playing in the area of technique.

Q: I read in one of your interviews that you began to teach yourself classical guitar in the 1970s. How did you come to play the guitar?

A: I was playing bass in a jazz trio. The pianist mistreated the drummer and me, and I wanted to quit and look for another gig without taking jobs away from brother bassists. I thought of playing cocktail piano, but it would take me too long to learn. I thought it would be easier to learn classical guitar to play cocktail gigs, so I bought a classical guitar on April 18, 1971 (my mom's birthday), a collection of easy classical guitar pieces and exercises, and taught myself to play. Since I already knew how to read music, I went through the book in a matter of days.

I have never had lessons, but I've become a close friend of Brazilian classical guitar virtuoso Carlos Barbosa-Lima, whom I met in 1977 at his weeklong guitar workshop in Arlington, Virginia. He's been coming to concertize in Hawaii since 1984 and, since 1987, he has included me on guitar in his recitals here, playing duets with him of pieces that he and I have arranged separately. There was never any formal lesson, but I'm sure some of his playing concepts have rubbed off on me. Also, because of him, I've composed a number of original guitar solos, some of which he had included in his CDs and a DVD.

Q: Had you any previous background on the instrument?

A: My previous background on guitar consisted mainly of strumming chords to accompany singing, with chord fingerings which I worked out

myself.

Q: Did your ukulele playing inform your guitar playing at all?

A: It's more the other way around. A lot of my ukulele playing involves chord/melody strumming, which I don't apply to my guitar playing. But, as I said earlier, classical guitar right-hand technique is something I applied to ukulele playing, as directly influenced by John King.

Q: What does the guitar mean to you as a musician?

A: I play the ukulele, the bass, and the guitar. The re-entrant-tuned ukulele is a treble instrument; it has no strings sounding in the bass register. Thus, one can play melodies and strum chords, but no bass lines would normally be played on it. The bass is a bass register and bass-functioning instrument; bass lines are played on it, melody very rarely, and chords hardly at all. The guitar is like a piano or a harp. One can play melody, chords, counterpoint, and bass lines, all at once. So, for me, the guitar is the closest thing to a piano. It is a mini-orchestra and I think of it that way when I compose and arrange for the guitar.

Q: Have you ever considered transcribing some or all of your arrangements for publication?

A: I already have notated a whole bunch of my arrangements. Publishing them would be expensive, though, because of copyright issues.

Q: I noticed that you and Benny both covered Bee Gees' songs on your albums. How did you come to cover "First of May"?

A: Around 2003, someone (producer Mark Cass, I believe) e-mailed me to arrange for solo ukulele one song for a CD that would be available only in Japan. The title of the CD was "Ukulele Summit 7." I was told that in each of the previous six CDs in the series, the music of a chosen group was featured (Beatles, etc.). No. 7 featured the music of the Bee Gees, arranged and played by a variety of ukulele players. I have never ever listened to any of the Bee Gees' recordings, so I wasn't familiar with their style. I wasn't given a choice; the producer sent me a burnt CD of "The First of May" to arrange in any way I wanted and to record (at the producer's expense). I think the CD was released in Japan around 2004. That's it.

Q: During the decades after you switched to upright bass c. 1960, did you ever play the ukulele at all?

A: Only at private gatherings, when someone asked me play.

Q: Have you ever considered writing some serious original works for the uke, such as a ukulele sonata or concerto?

A: I composed "Anahola" and arranged it for solo ukulele. I have had many requests for serious original works. Now that I'm retired, maybe I could squeeze that kind of project in between my golf and tennis



Evolution of Ukulele

From Portugal to Hawaii to the World



http://www.anuenue-uke.com/html_version/#frame_index

games and the other composition projects I have.

Q: If you could say anything to a serious musician who skeptical about the ukulele's worth as a musical instrument, what would it be?

A: Good question. Serious musicians may be skeptical about the ukulele's worth as a musical instrument because they haven't been exposed to high quality music performed by virtuoso ukulele players. If all I ever heard in ukulele playing were amateur singers doing

corny two- or three-chord songs with very minimal accompaniment, I, too, would be skeptical.

How can any serious musician take seriously the stuff that Tiny Tim did? He was an entertainer who gained notoriety doing what he did, and made a lot of money, I would imagine. But one should never assume that all entertainers are serious musicians. "Serious" in this context refers to the dedication that musicians devote to their craft in performance. The Spike Jones Band played humorous and entertaining music, but the

band was made up of serious musicians who could really play their instruments in executing quite difficult arrangements. So "serious" music doesn't apply only to classical music. It could apply to jazz as well. It's the musicianship of the performers that sell the music that they play.

Someone should run an experiment: for serious musicians who are skeptical about the ukulele's worth. Play for them recordings that demonstrate the virtuosity of the players like John King, Benny



<http://www.ukulelecosmos.com> - excitement, music, lively discussion, and a whole lot more...

Chong, and myself (if I may be so bold as to include myself). Include also Jake Shimabukuro's rendition of "Sakura." It comes down to two things that speak to serious musicians: high quality repertoire played by high quality musician/performers. If more people heard quality music played by quality ukulele players, more people will take the ukulele seriously.

One final comment to serious musicians (and music educators as well) about the ukulele's worth as a musical instrument. In 1964 or so, when I was an undergraduate music education major at the University of Hawaii, I wrote a

paper for one of my classes. In it, I tried to point out the value of using the ukulele to teach music reading, ear training, and ukulele playing, not just for music majors, but for everyone in the community. I still feel the same; even more so. The ukulele is relatively inexpensive, easy to learn to play, and very portable. As one of my retirement projects, I plan to write a textbook that would be useful for such a class. Music literacy for all is my mission in life, and the ukulele is an ideal vehicle to attain this goal.

Thanks, Austin, for another great contribution to **ukulele player**.



Thanks, Byron Yasui, for sharing your story with our readers.

CD NOW ON SALE

Erich Sylvester and Hot Steel & Cool Ukulele

"Hapa Haole Hit Parade"



- 1) **I Want to Learn to Speak Hawaiian** 1935
- 2) **When Hilo Hattie Does the Hilo Hop** 1938
- 3) **Maui No Ka Oi** 1897
- 4) **In Waikiki / Analani E** 1941
- 5) **Haole Hula** 1927
- 6) **Heat Wave** 1933
- 7) **Hula Blues** 1920
- 8) **Red Opu** 1935
- 9) **All Pau Now** 1941
- 10) **Sophisticated Hula** 1937
- 11) **Little Brown Gal** 1935
- 12) **Makin' Wicky Wacky Down in Waikiki** 1931
- 13) **I'm Pau** 1939
- 14) **Becky, I Ain't Comin' Back No More** 1925

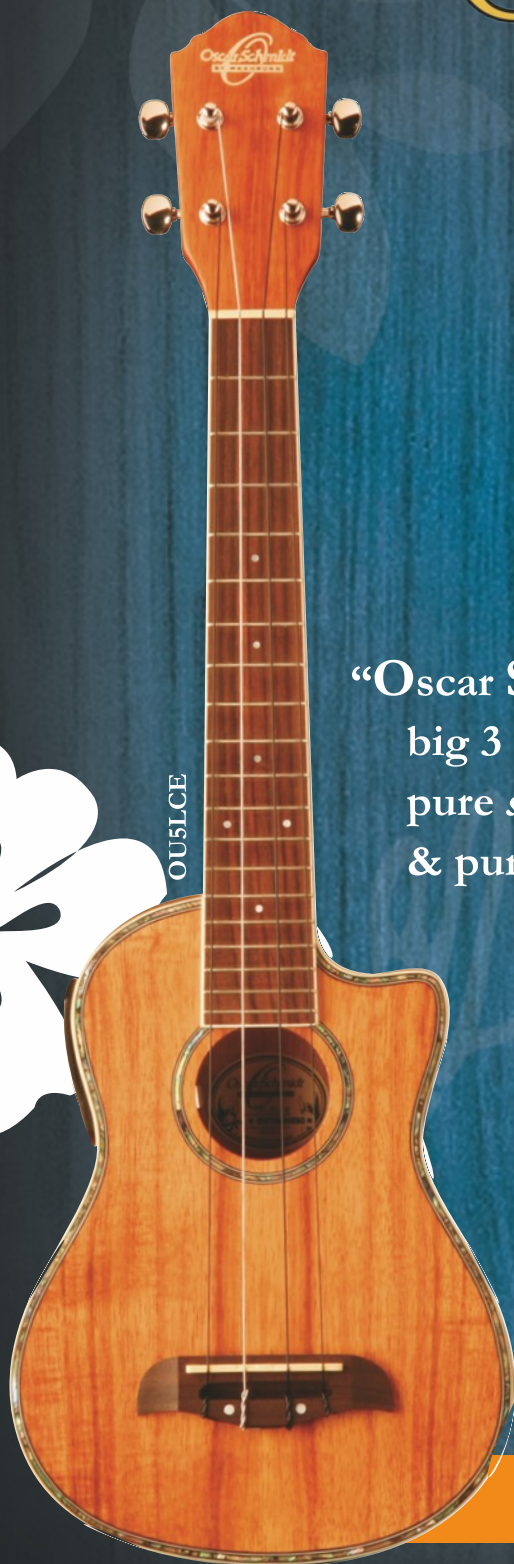
Erich Sylvester singing and strumming ukulele
Sean Allen steel guitar, tracks 1, 5, 8, 11, 13
Ken Emerson steel guitar, tracks 3, 7, 10
Brad Bechtel steel guitar, tracks 2, 6, 12
Don McClellan steel guitar, tracks 4, 9, 14
Steven Strauss bass fiddle and ukulele
Mike Billo bass guitar, tracks 2, 6, 12
Ken Emerson and Lorin Rowan vocals-, track 7
Lorin Rowan mandolin, track 7
Wally McClellan bongos, track 14

Available at www.cdbaby.com/cd/HotSteelCoolUkulele

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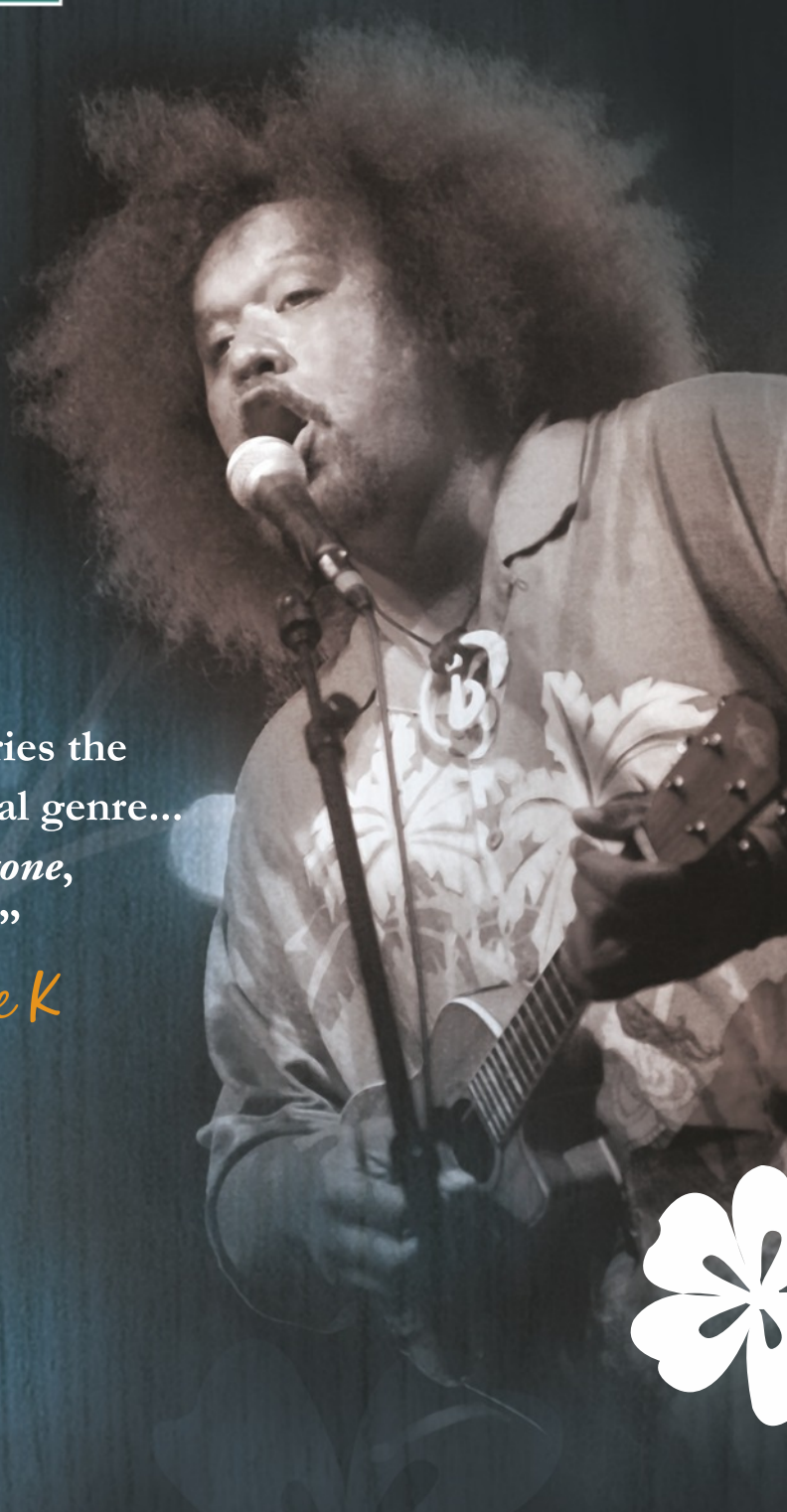
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Solid-Cherry Concert Wolfelele

This is the last of the Wolfelele ukulele kits that Wolf Kater has sent us.

Along the way, we have seen some refinements. This one has a solid top, back, and sides. You can hear an increase in volume going to the solid-wood versions.

This "alto" model, as Wolf calls it, is a concert uke size. The neck is a bit longer than the soprano, and the body is only slightly larger. The neck feels like the same width at the nut.

What I would like to see in future models is a change in tuners, or make the headstock a bit thinner, say, 1/8 of an inch slimmer front to back. The strings

would fit better if that were the case.

I'd love to see Wolf use either a bone nut and saddle or some sort of synthetic. It would add durability and would also increase sustain.

I actually like Wolf's choice of woods. I like the Baltic birch and the book-matched cherry had beautiful grain. Using maple for the saddle improved performance over the walnut, although I liked the look of the walnut.

The neck design, with his dove-tail connection was really clever and worked quite well. If Wolf made a deluxe kit with a more traditional neck I am sure that it



would out-sell all his other kits.

As far as the goal of giving kids a fun do-it-yourself ukulele kit that is practically idiot-proof and requires no special skills and no special tools, the Wolfelele kits succeed brilliantly. The resulting instrument is, in fact, very playable.

If I put together a wish-list of the things I'd like to see in future kits, I'd start with tuners and also round-off the neck a bit for faster action. I'd change the nut and saddle as mentioned above, and I'd even love to make an acoustic/electric version just to say I did.

The concert is the best player among all the kits I have reviewed. The tenor is the loudest. The baritone sounds the most like its traditional counterpart. The solid-cherry Wolfeleles are the prettiest.

If you want a rainy-day project, this is going to be a fun one.





Ohana Hardshell Cases

If given a choice between a gig bag and a nice, hard-shell musical instrument case, the hard-shell case wins every time.

cargo like a really well-made hard case. Not long ago, most ukulele players had to settle for some sort of gig bag.

Nothing protects your precious

Sure, in the glory days of ukulele

every manufacturer provided you with a case when you bought a new uke. Not long ago ukulele cases were rare and buying a new uke, even now, typically means that you have to shell out some extra money for a case.

To stay competitive, ukulele manufacturers are offering bargain-priced instruments, but, cases are not typically included. The exception is the hand-built Hawaiian ukes or the custom luthier built instruments.



Ohana is offering high-quality ukulele cases at budget prices. The two on the left are prime examples.

The top photo is the TK-80 reviewed in this issue. The "Vintage Tweed" case is beautiful and is lined with a plush burgandy interior. The pineapple case is made specifically for the Ohana pineapple and you'll find no better case anywhere for the Ohana PK-25G.



The Vintage Tweed case came with an hygrometer so that you can keep an eye on humidity, adding further protection for your ukulele.

Rather than risk bagging around your solid-wood ukuleles, why not wrap them up safely in a rugged case. Not only will it protect your ukulele when you are heading to club functions and gigs, it will also help protect your instrument from changes in humidity and even help insulate it going from your house to the car in rain or snow.



Playback for the Playbook

With the growing popularity of the Apple iPad® and iPhone®, lots of digital recording applications have emerged.

A while back I bought Blackberry Playbook for presentations and business use, so when I was surfing the Blackberry App Store, a 4-track recording app was too much to resist.

"Playback" is a basic 4-track recording application made specifically for the Playbook. It utilizes the stereo, built-in mics to record your music.

The application is so simply to use. Just push a track's record button and then push the main record button (the red dot). The application counts down ...3...2...1 and begins to record. Simply touch the screen anywhere to stop recording. What could be easier?

When you want to record a second track, click the button and insert some headphones. Now, play along with the previous track and lay down your backup vocals or whatever else you desire. Again, it's effortless.

After recording a sample, I played it back to hear the

results. Let's just say that this application works, but, the results are not going to win any awards.

I don't know if it is the limitations of the built-in mics or the app itself, but full-blast, there is little volume and lots of distortion. Holding the Playbook and speaking into the mics for voice memos results in excellent volume and clarity, so, maybe this is just the mic placement or maybe the app is worthless. I'll have to play around with it a little more. Thus far, I am not impressed.

Oddly, I heard a 4-track application for the iPhone and it had excellent quality tone and volume. The mix was first-rate and the sample I heard



included a couple guitar tracks, vocal, backup vocal, and bass mixed in stereo. I was very impressed.

I just read this morning about a 16-track recording app being made for the iPad. If that is anything like the 4-track app for the iPhone, then I'd expect to see a lot more in the future.

With MP3 player apps in every smart-phone on the planet these days, you can expect to see more people developing recording tools and utilities that you can carry anywhere. I hope they are more in line with the iPhone apps quality and not what I encountered on "Playback" for the Playbook. The Blackberry Playbook is really a great device, but it will never replace a field recorder.

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Paul Hemmings Uketet

The Paul Hemmings Uketet featuring Gaku Takanashi and Mike Campenni features jazz uke with a rock-solid beat.

Here is the song line-up:

1. Blue Uke
2. If I Fell
3. The Chicken
4. Tico Tico
5. Something
6. No Woman No Cry
7. Papakea
8. Here Comes the Sun
9. Round Midnight
10. One Note Samba
11. Take the "A" Train
12. Honolulu Hula Girl
13. Hymn For A Red Slipped Angel

The first track, "Blue Uke" jumps right into a swinging beat. The meter is solid. Timing is superb throughout.

"If I Fell" is the second tune. The intro is slow and deliberate and then the song comes alive with a upbeat percussion track and finger-picking. This rendition is completely different. If you don't listen intently, you would think it is an original tune. This is a very unique arrangement.

"The Chicken" starts with a heavy strum and jumps into a drum and bass foundation. This tune reminds me of a backwater club in NOLA... (if you get the accent). Yep, it screams of gin-

joints and jazz with a touch of Stevie Ray Vaughn.

"Tico Tico" is a classic among ukulele performers. It is just a lively tune and fun to play. This number makes me want to play along.

"Something" is a particularly appealing song to me. This rendition is slower than most I have heard before. It was recorded a tiny bit hot, I hear just a little distortion here or there, but, that might have been intended for flavor.

"No Woman No Cry" is a Bob Marley tune. It has a Reggae beat to it that is often more accentuated than this interpretation. I like this, it moves, but it is more subtle.

"Papakea" I love the drum work on this song, very nice. I love the subtle use of cymbals on this number. Nice ukulele work. I love the slides and timing. Running up and down the neck is somewhat of a lost art these days. This is nice old-school play.

"Here Comes the Sun" is another classic song that Paul makes his own. It has a little different meter in his rendition. I love the drum work on this tune, too.



"Round Midnight" Ah, Thelonious Monk. Now, THIS is jazz. I love the flavor of it. I could savor it all day. Very tasteful.

"One Note Samba" features great percussion and uke-play. If the timing is off playing this it will fall apart. This is a great example of perfect timing. Again, a tiny bit more volume and it would be too hot.

"Take the 'A' Train" features some great finger-work. Again, excellent timing throughout.

"Honolulu Hula Girl" has been over-done, so it is nice when a unique rendition comes along. I love the change in tempo. This seems as though it is really two tunes in one.

"Hymn for a Red-Slipped Angel" is an original Paul Hemmings tune, as was the first track. It is soft and delicate. I love the mood of it.

Paul Hemmings Uketet is a fine collection of tunes, some you will recognize and some not... but all have a distinct flavor about them. I really enjoyed listening to this collection. I recommend it.



Hot Steel & Cool Ukulele Hapa Haole Hit Parade

Erich Sylvester and a gang of top-quality musicians worked on this project. One uncommon thing, these days, is that the CD was recorded on an 8-track studio running 1-inch tape. That takes me back some years.

Here is the song list:

1. I Want to Learn to Speak Hawaiian
2. When Hilo Hattie Does the Hilo Hop
3. Maui No Ka Oi
4. In Waikiki/Analani E.
5. Haole Hula
6. Heat Wave
7. Hula Blues
8. Red Opu
9. All Pau Now
10. Sophisticated Hula
11. Little Brown Gal
12. Makin' Wicky Wacky Down In Waikiki
13. I'm Pau
14. Becky, I Ain't Comin' Back No More

"I Want to Learn to Speak Hawaiian" is a classic among the tourist tunes. The musicianship on this CD is first-rate and what you hear in this song is the sort of quality you can expect to hear in the rest of the album.

"When Hilo Hattie Does the Hilo Hop" has a nice vibe to it. The steel guitar is very subtle in the beginning and jumps into a lead half-way into it. Nice work.

"Mau No Ka Oi" was written prior

to 1897 and has been popular ever since. The tempo in this is spot on.

"In Waikiki/Analani E." is another old "Hawaiian" standard. If you are dreaming of the Islands, then this song will really hit a chord with you.

"Haole Hula" is another classic. I have heard it more times than I can count. This was one of the best renditions I have heard.

"Heat Wave" followed by "Hula Blues" are great paired together. I don't remember when I first heard "Heat Wave", but "Hula Blues" is new to me.

"Red Opu" is an ode to sunburn. I enjoyed the mental image this song gave me. Having grown up on the ocean, I remember many a sunburn.

"All Pau Now" is a song about a domesticated rover. Great steel work in this number.

"Sophisticated Hula" has a Hawaiian swing beat to it. The only thing this song is missing is three female vocalists backup vocalists.

"Little Brown Gal" is another song



from the Hawaiian love-affair that Americans had between the 1st and 2nd World Wars.

"Makin' Wicky Wacky Down In Waikiki" is the Haole version of "Makin' Whoopie" and is one of the most recorded Haole songs.

"I'm Pau" is another song with a swinging beat. The meter is perfect. This is another song with lots of great steel work.

"Becky, I Ain't Comin' Back No More" is a song about a guy that decides to be a beach bum.

The Hapa Haole Hit Parade is a great collection of old standards in "island" music, but these are really tourist tunes, not "Hawaiian" tunes in the folk music sense.

Erich and friends did a great job with the recording, musicianship, and even the cover art. This is a first-class presentation.

The recording and production quality are better than I have heard in a long time. I have to say, I really do miss recording on one inch tape. Very SWEET.



Bach to Texas from the Lone Star Uke Fest

One of the biggest ukulele events in Southwest United States is the Lone Star Uke Fest.

Noel Tardy has been putting a lot of effort into making this event a success. Well, this year, those of us who couldn't make it to the event have a chance to see what we missed with "Bach to Texas" on DVD (or catch the performances on CD).

The ALL-STAR line-up includes Kimo Hussey, Gerald Ross, Michelle Kiba, Bartt Warburton, Pops Bayless, "Spanky" Gutierrez, The Wahooligans, "Ukulele Mike" Lynch, and Noel Tardy herself. Also appearing, Special Guest Mosaic Song.

The DVD and CD are "presented by" the Interfaith Peace Chapel and The Lone Star Uke Fest. Proceeds from the sale of CDs and DVDs benefit the "Ukes in the Classroom - Texas" program

Here is a link for more information:

<http://www.ukesintheclassroom.com/>

The DVD features video shot "LIVE" during this year's event.

It begins with a couple blasts of a conch shell. From there one-

by-one, performers take the stage. Here is the line-up:

Noel Tardy plays *Andante Vivaci* and *Sanoe, variation*.

Gerald Ross plays *El Manisero* and *Sheyn di yi Levone*.

Kimo Hussey plays *L.O.V.E.* and *Amazing Grace*.

Bartt Warburton plays a medley of classical pieces-- some of them blind-folded-- simply incredible.

Mark Guttierrez and Heather Hooten perform *Alleluia* and *O Mio Babio*.

Pops Bayless plays *Baroque & Hungry*.

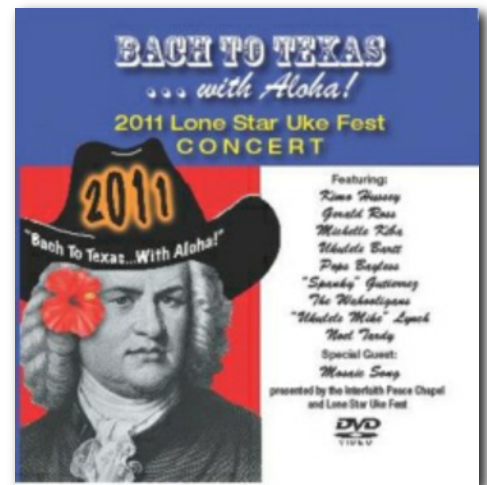
Michelle Kiba plays *Hawaiian Wedding Song* and *When Pueo Flies Somewhere in Hawaii*.

The Wahooligans perform *Pachelbels Canon / Let It Be*.

Mike Lynch performs *Paris Angelicus* and *Finlandia*.

Mosaic Song performs *All the Good* and *Imagine*.

The production team for the CD and DVD was Wally Wawro



(sound engineer) and "I Can" Turkyilmaz (video engineer).

The DVD can be purchased for \$25 and the CD is available for \$20 on the website. There is also a "Sponsorship Program for \$75 for those of you that would like to give a bit more for the benefit of the schools program.

Production quality of the audio CD is pretty good for this sort of live event. I really enjoyed listening to it. BTW... great playing Noel, wish I were there.

The DVD production is a little trickier in this environment without a huge production team, but you do get the benefit of seeing the performers. The DVD is not broken down song-by-song in separate chapters. So, you have no scene selection options. Just sit back and hit "play" and enjoy it.

This collection of tunes is wonderful and all the performers did a great job. I am really thrilled to have had the opportunity to review the CD and DVD. This is good entertainment.



Falling In Love With Ukulele

What happens when a music-loving lady meets a prolific singer-songwriter and multi-instrumentalist with a passion for folk, blues, and world music?

I have known Jeremy dePrisco for twenty years. Not long after I met him I met his future wife, Audra.

As the years went along Jeremy continued to play music and record several albums and often he and Audra found themselves browsing through music stores. Then one day, it happened, Audra caught the ukulele bug.

She happened to spot a little ukulele just sitting there while Jeremy was checking out new guitars. Audra picked up the uke and strummed it once or twice. It sang to her and she had to get one.

Before Jeremy thought about buying Audra her ukulele, he asked me for some advice and any recommendations I might give.

Audra is a school teacher, a playwright, and works in theatrical production. So, giving her a ukulele would ignite a passion in her. I hoped that they

would end up playing music together.

Well, it's been a while and Audra is playing her ukulele for the kids she teaches at school. She has played some gigs with Jeremy. She even entertained my wife and me in our den during a recent visit. Let me tell you, she has a great voice and she's full of enthusiasm.

To add more dimension to this story, every now and then, Jeremy picks up the ukulele and plays a bit with it himself. Yes, it is only a matter of time before he incorporates the ukulele in a new album project. Resistance is futile. >:-b

Audra loves her ukulele and she is sharing that uke love with a new generation of future ukulele enthusiasts. I am thrilled that I could somehow be a part of it. Yes, it brings a smile to my face.



Jeremy dePrisco busking at the Irish Stock Exchange



Audra dePrisco playing her Ohana PK-25G pineapple uke in my den.



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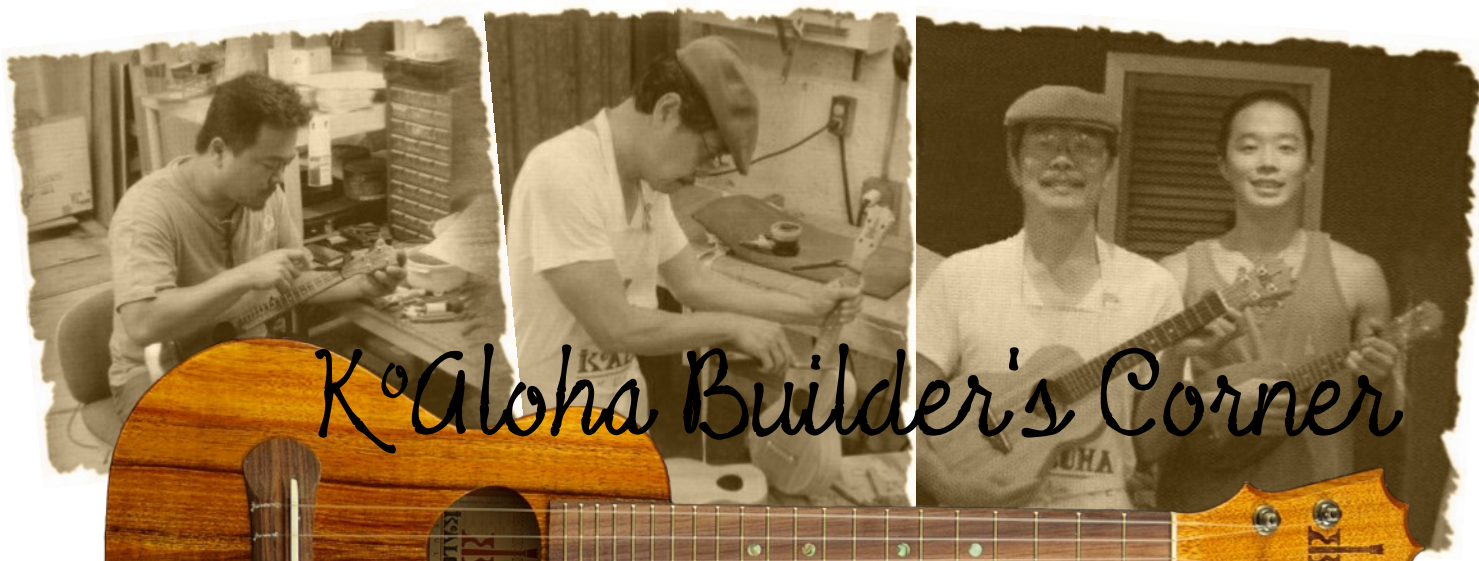
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<http://www.zazzle.com/ukeplayermagazine>



Ko'Aloha Builder's Corner

Q&A

Send your questions via email:
Uke-maker@tricornpublications.com

Have a question about ukulele construction? tone-woods? the difference between curly koa and straight grain? ukulele setup? or the care and feeding of your uke...

Even if your ukulele is not a Ko'Aloha, feel free to ask.

The Experts at Ko'Aloha Ukulele will be happy to answer your questions in coming issues.

Has It Peaked?

I am often asked if I think that the ukulele craze has peaked. Absolutely not. The next question is always this: How long will it last?

Maybe people don't realize this, but the first wave of ukulele popularity started in 1915 with the Panama-Pacific International Exposition, but, it really did not end as quickly as many people think. The uke was still popular into the 1930s and gained a little ground in the 1940s when servicemen returned home from the Hawaiian Islands.

In the 1950s, the uke again grew in popularity when

entertainer Arthur Godfrey had his TV show, "Arthur Godfrey and His Ukulele."

That wave of popularity lasted into the 1960s and I actually had a class in school where I played ukulele along with lots of beginners.

If the first wave lasted about two decades and the second wave lasted about a decade and a half, then what can we expect to see this time around?

I do believe that we will see some decline, but I also believe that lots of new players will stick with the uke and may play, themselves, for decades.

There are some incredibly talented young players out

there these days and part of the popularity of the uke can be attributed to the internet and the growth of YouTube. We see everything from virtuosos to raw beginners.

Never before have there been players the likes of Jake Shimabukuro and James Hill. We have a range of genre that include country, rock, jazz, funk, reggae, Vaudeville bawdy tunes, Hawaiian music, classical, Irish pub songs, and more.

I believe that there are more ukulele players today than ever before. They include all the styles above and then some. And more people are discovering the ukulele every day. Peaked? Not likely.





Ukulele Club Listings...

If you would like to list your club here, submit contact information at this website:

http://www.tricornpublications.com/uke_player.htm
or e-mail me at this address:
mickey@tricornpublications.com
We will add you to our list.

USA

Arizona

Scottsdale Strummers, Scottsdale AZ, Contact Pat McInnis
weekly daytime meeting, monthly evening meeting
email: pat@azukulele.com
website: azukulele.com

Tucson Ukesters

Tucson, AZ
Meet weekly - usually on Monday afternoon
Contact: Kristin Keller
twoazin@comcast.net

The Tucson Ukesters - performance group

Michael Crownhart - Group leader
Contact: AzRedShoe@juno.com

Phoenix Ukulele Meetup

<http://www.meetup.com/The-Phoenix-Ukulele-Meetup-Group/>
4th Thursday at Dolce Video Coffee Bar
1025 E Camelback Rd, Phoenix, AZ 85014
Contact: Carolyn Sechler carolyn@azcpa.com

Phoenix Ukulele Meetup

Meeting weekly on Tuesday Nights at Cabin Coffee
Other workshops and meetings as published.
Web site: <http://www.meetup.com/The-Phoenix-Ukulele-Meetup-Group/>
Email: Tom@Kanikapila.us

California



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<http://www.serif.com/>

Ukulele Clubs continued

Fresno Area

www.valleyukes.blogspot.com

Nuked Ukes

We are in Auburn California. Welcoming players from all levels.

contact: Loyce Smallwood

loy@foothill.net

www.kahi.com/loyce'sblog

Ukulele Society of America

Contact: Richard Douglas

(760) 458-6656

300 Carlsbad Village Dr.

Carlsbad CA, 92008

http://launch.groups.yahoo.com/group/ukulele_society_of_america

Ukulele Club of Santa Cruz

www.ukuleleclub.com

One of the Largest Ukulele clubs in America! Usually meets every third thursday at Bocci's celler in Santa Cruz, but check the website, cause it sometimes changes. Or email Andy@cruzio.com for club information.

Ukulele University

New uke club in the Sacramento, CA. Area. Meet 1st Thursday eve monthly

email: stuherreid@yahoo.com

website: www.ukeuniversity.com

San Jose Ukulele Club

Every second and fourth Tuesday in the month.

Beginner session at 6:30 p.m. Regular meeting from 7 to 9 p.m

We meet at the Fresh Choice Restaurant in the Almaden Plaza, at the intersection of Almaden Expressway and Blossom Hill Road, just off Hwy 85.

e-mail: sanjoseukeclub@gmail.com

San Diego Ukulele Meetup Group

<http://www.meetup.com/San-Diego-Ukulele-Meetup-Group/>

We meet on the first Tuesday of the month at Lion Coffee downtown @ 6:30pm.

"Ukulele Jam" hosted by Shirley Orlando.

Meets Thursday evenings at 6:30. All levels welcome. Music is contemporary, from tin pan alley to the beach boys, etc.

16852 Gothard St Huntington Beach CA 92647.

shirthings@aol.com or encantada@cox.net

Petalukes, Petaluma, CA

Meet every Thursday night, other times too. All levels welcome, music provided

Contact: petaluke@comcast.net

website: <http://launch.groups.yahoo.com/group/Petaluke/>

High Desert Ukulele Club, Antelope Valley, Ca

highdesertukuleleclub.com or email highdesertukuleleclub@gmail.com

Ukulele Clubs continued

Canogahana Players

every second and fourth Sunday, Noon to 2PM

Guitar Merchant 7503 Topanga Canyon Blvd, Canoga Park, CA

The Pluckin' Strummers - A Los Angeles Ukulele Club

<http://pluckinstrummers.wordpress.com/>

Meet: 2nd & 4th Saturdays of the month. 10:00–Noon (unless otherwise stated).

Christ Church Griffith Park, Atwater Village 3852 Edenhurst, Los Angeles, CA

Colorado

The **Denver Uke Community** has been bringing Ukemaniacs together since

2005, We meet each month on the third Saturday at Swallow Hill Music

Association at 10:30am. All skill levels from beginner to

"Wow that person ROCKS the Ukulele", we also play a wide range of music, from country, tin pan alley, Hawaiian.

<http://launch.groups.yahoo.com/group/UkuleleCommunityDenver/>

fortUKE @ Everyday Joe's

144 South Mason, Fort Collins, Colorado

We meet the first Saturday of each month at Everyday Joe's Coffee House, 9:30

AM till about noon. Group strum, all abilities welcome.

Connecticut

The KookeeUkies Ukulele Club of Southern Connecticut

Visit our website on meetup.com for meetup dates and times.

<http://www.meetup.com/The-Ukulele-Club-of-Southern-Connecticut-The-KookeeUkies/>

Ukulele Club and The Four Strings Ukulele Band of Southern Connecticut,

<http://www.orgsites.com/ct/uke-club/index.html>

petejhnsn@sbcglobal.net

Florida

Tampa Bay Ukulele Society

www.meetup.com/tampabayukes

Check out the website for scheduled "meetups". This groups is very active.

Florida Ukulele Network

www.FloridaUkuleleNetwork.org

F.U.N. has meet-up groups in Broward, Palm Beach, and the Space Coast

Hawaii

UkuleleClubofKona.com

Ukulele Clubs continued

meets Wednesday evenings from 6 to 8 pm
Keauhou Shopping Center, 7 miles south of Kailua-Kona, Hawai'i

Illinois

CHUG - CHicago Ukulele Group
We have our monthly Chicago Uke Jam the 3rd Saturday of every month.
Please contact Henry at Henriness@gmail.com

Oak Park Ukulele Meetup Group aka The Harrison Street Ukulele Players
Every Thursday 7P-9P Venue: La Majada Restaurant - Banquet Room
226 Harrison Street, Oak Park IL 60304 website: www.ukulele.meetup.com/89
contact: wonderwallemporium@yahoo.com

Kansas (and Western Missouri)

Kansas City Ukesters
<http://www.kcuke.com>

Kentucky

Kentucky Ukes
meeting the fourth Sunday of every month
KentuckianaUkes@yahoo.com

Michigan

Ukulele Jam, 4th Tuesday night of the Month Oz's
Music Ann Arbor MI.
jerryefmally@yahoo.com

Minnesota

Two Harbors Ukulele Group (THUG), Two Harbors MN.
Email: al@agatebaymusic.com

StrumMn ukulele players
<http://strummn.shutterfly.com/>

Nebraska Ukulele Strummers
4stringsofswing@gmail.com

Nevada

The Ukulele Club of Las Vegas

Ukulele Clubs continued

www.meetup.com/ukulele-club-of-las-vegas

"Uke Nights in Reno"

Email: Rich@PlayUke.net

Local Uke gathering in Reno, NV

New Mexico

The High Desert Sand Fleas

Meet the 2nd & 4th Thursday of each month at the

Albuquerque Press Club [6pm - 9pm]

2101 Highland Park Circle, Albuquerque, New Mexico - USA

contact: Stephen Hunt via email: hdsfgcea@gmail.com.

<http://sites.google.com/site/hdsfgcea/>

New York

Ukulele Club of Potsdam (New York)

meet-up every other Friday at 5PM at Tim's Comic & Game, 6 Main Street

contact: Tim Connolly tim@discoverpotsdam.com call: (315) 268-1598.

Loaner ukes available. Bring your uke and leave your cares at home!

The Lower Westchester Ukulele Club, Westchester County, New York

<http://lowerwestchesterukuleleclub.webstarts.com/>

E-mail: lowerwestchesterukuleleclub@hotmail.com

North Carolina

Charlotte Area Ukulele Jam

contact: ukulelerobby@gmail.com

First Saturday of each month. 3 - 5 PM At "Aloha Snow"

www.alohasnow.com

Ohio

COUP (Central Ohio Ukulele Peeps)

coup@tricornpublications.com

Jumping Flea Night Monthly uke strum-along

Cleveland Heights, Ohio. LAST Tuesdays 7:30 - 8:30 at Coventry Village Library.

Free & open to everyone!! Contact: melissaogrady@ymail.com

Oklahoma

Tulsa Ukulele Club

Meeting the needs of ukulele players in the greater Tulsa area

tulsaukes.blogspot.com

contact via e-mail: rskjrmall@gmail.com

Ukulele Clubs continued

Oregon

Portland Ukulele Association

<http://www.pdxuke.org>

pua@teleport.com

Making music together since 2001!

Pennsylvania

Allegheny Ukulele Kollektive (Look for us on Facebook!) New uke group taking shape. Hoping for twice monthly jams and sing-alongs for all levels.
Hollidaysburg/Altoona, Pennsylvania, Contact: Steve kss15@psu.edu

South Carolina

Lowcountry Strummers Ukulele Club

Charleston, SC metro area. We meet twice a month. One beginner class and open Jam each month. All are Welcome.

www.lowcountrystrummers.com e-mail lowcountrystrummers@gmail.com

Texas

Robert S. Sparkman

sparky.judy@tx.rr.com

Lone Star Ukulele Club (in North Dallas)

<http://groups.yahoo.com/group/lonestarukuleles>

The Dallas Ukulele Headquarters

Go to www.meetup.com and search The

Dallas Ukulele Headquarters to join the group. Lots of fun events and jams!

CHUG - Coffee House Ukulele Gang

Fort Worth, Texas

This wild west ukulele gang meets the 2nd and 4th Tuesday of every month.

Contact Steve for more info. (steve_w_williams@yahoo.com)

Vermont

Vermont Ukulele Society

email: vyhnak@sover.net

Meets on the second and fourth Mondays of each month.

Virginia Ukulele Club

Vienna, Virginia

Ukulele Clubs continued

Meeting twice a month to play a huge range of traditional, tin pan alley, standards, and lots of pop tunes. Members come from the whole DC metro area, including Virginia, Washington DC, and Maryland. All ages and levels of ability welcome.

Contact:
Ben Farrington
ukeclub@yahoo.com

Washington

Seattle Ukulele Players Association (SUPA)
www.seattleukulele.org/

Cowlitz Ukulele Association
Longview, WA. 98626
CowUke@yahoo.com

Wisconsin

CheezLand Uke Band - JoeSexton@aol.com
Website: CheezLandUkeBand.com
Tuesday night at Leithold Music in downtown La Crosse, WI.
Beginners, Mid-Level, Advanced Players

Canada

STRING ALONG UKULELE CLUB
DUNDAS ONTARIO CANADA
www.stringalongukulele.ca

Nanaimo Ukulele Circle - Nanaimo, BC, Canada
www.ukecircle.com e-mail: ukecircle@gmail.com

UK England

Ukulele Society of Great Britain
43 Finstock Road, London W10 6LU
Tel: 020 8960 0459
Email: m@gicman.com

Cambridge Ukulele Co-operative [Cuckoo]
Meet alternate Sundays 2pm-6pm
The Portland Arms Cambridge CB4 3BAIf
If you're cuckoo about ukes come and join us.
<http://www.myspace.com/cambridgeukuleleclub>

Ukulele Clubs continued

Ukulele Philharmonic Orchestra of Sudbury

Tuesdays evenings from 7.00pm

The Institute, Station Road, Sudbury Suffolk CO10 2SP

Beginners Welcome

Uke Wednesday Jam

Every Wednesday 7 till closing Downstairs @ The Royal George

Charing Cross Road, London, WC2H 0EA, U.K.

contact: Quinc email: qnc@qncv.com

<http://ukeweds.intodit.com>

SCUPA - Second City Ukulele Players Association

We meet weekly on Tuesdays at 7:30pm in the upstairs room

at The New Billesley Pub, Brook Lane, Kings Heath,

Birmingham, West Midlands B13 0AB

We accommodate all players beginners to experienced.

Call or text Jon 0787 353 1161 or email:

jay.eyebigfoot.com for more information.

Stockton to Darlington Ukulele Express

Meeting monthly in Darlington, northeast England new members always

welcome. contact Simon at simonb250@hotmail.com

<http://ukuleleexpress.blogspot.com>

Tune Army Ukulele Club

The Bay Horse, Front Street, Whickham, Newcastle upon Tyne, NE16 4EF

Meeting first Monday of the month 7:30 - 9:30

<http://tunearmy.blogspot.com/>

UkeGlos Ukulele Club

Meets Every Mondays every month, 8.00pm

The Exmouth Arms, Bath Rd

Cheltenham, GL53 7LX

Wooden & banjo ukes welcome. All levels of playing ability & song styles. For

full details visit: www.ukeglos.co.uk

<http://www.ukeglos.co.uk>

Ukulele Sundays host:Tim Smithies

email: tim@timsmithies.com

I host a Ukulele Jam session on Sunday evenings in Sheffield UK called 'Ukulele

Sundays' All welcome - 8.30pm onwards. Riverside Cafe Bar.

<http://www.ukulelesundays.co.uk>.

"Brighton ukulele Sundays"

Meet first Sunday of the month at the Brunswick Pub in Hove East Sussex UK.

Visit Facebook Brighton Ukulele Sundays for more details.

Leicester Ukulele Club

All welcome, First Monday of the month,

Upstairs at Babalas Bar, Queens Road, Leicester

Contact: dave.davies1@virgin.net or mark@littleredtruck.co.uk

Herts of Uke Ukulele Club

Every 4th Sunday - 6.30pm onwards.

Meet at The Doctors Tonic, Welwyn Garden City, Hertfordshire, AL8 6PR

All Players Welcome

Websites: <http://sites.google.com/site/hertsouke/>

email: hertsouke@gmail.com

Luton, UK

We meet once a fortnight at Greenbank Music Village,

Greenbank Hal, Cobden Street, Luton, LU2 0NG

Anyone interested can give us a call:

Keith 07745 613931

Scott 07976 895067

Gerry 07785 117029

<http://sites.google.com/site/ukuleleworkshopinluton/>

Ireland

UKULELE IRELAND

ukulele@ireland.com

Irish ukulele club meets on the second saturday of each month. Players from all over Ireland. Ukeplayers of all levels welcome. If you are a visiting uke player please feel free to come along. The meetups are held at 2, eden park, Dunlaoire, Co. Dublin.

Ukuholics

truepants@eircom.net

The Ukuholics are based in the Irish Midlands and meet once a month.

Players of any or no ability will fit in nicely!

Visit www.ukuholics.webs.com for more info

Scotland

Monday Ukearist

Edinburgh's very own ukulele gathering. We gather once a fortnight on Mondays from 7 to 10(pm!) at Mackenzie School of English near the foot of Leith Walk

6 John's Place,

EH6 7EP

Contact: John Hobson, +44 (0)7940 513969, jhobson@gmail.com

<http://ukearist.co.uk>

South Wales

Ukulele Nights

Cardiff's Ukulele Jam Session and Cabaret

Meet Mondays 8 p.m. at assorted venues.

Visit www.ukenights.org.uk for full listings and updates.

Contact: Nick Canham witt29-ukenights1@yahoo.co.uk 07971 - 719626

France

L'UkeDunum - Ukulele Club of Lyon

Website: <http://lakedunum.wordpress.com>

email=lakedunum@gmail.com

Germany

Ukulele Club of Germany

info@ukulelenclub.de

www.ukulelenclub.de (home page)

www.ukulelenboard.de (message board)

Deutscher Ukulelenclub

c/o Raimund Sper

Korneliusstrasse 1

D-47441 Moers

tel. +49/2841-394837

fax + 49/2841-394836

www.ukulelenclub.de

Holland

Ukulele Jamboree in Rotterdam - hosted by 'The Uke Box'

The night is comprised of a workshop, performances & open mic.

To Join the Mailing List send an e-mail to: guaranteed2swoon@gmail.com

To read more about this and our other ukulele projects go to:

<http://www.ukulele-interventie.blogspot.com> (Dutch)

Visit my personal blog spot and click on 'Ukulele' under "Contents" (English)

<http://www.shelleyrickey.blogspot.com>

'Uke & D'Uke'

<http://ukeandduke.blogspot.com/> (in Dutch)

Note: Shelley has an Etsy store where you can find ukulele related items for sale, check it out: <http://www.thejumpingfleamarket.etsy.com>

France

Ukulele Club of Paris

Thursday starting 7:30 PM

Meetings are announced on the website King David Ukulele Station at this URL:

<http://www.ukulele.fr>

C.O.U.L.E.

Club Olympique de Ukulélé de Lille et des Environs

<http://www.COULE.fr>

"Stay cool, come and play with the C.O.U.L.E."

VSalele

Association des Ukuleliste de Valbonne Sophia Antipolis (Alpes Maritimes)

Visit www.vsalele.org for more info

"Ukulele Social Club de Picardie"

Amiens (France)

See more here : <http://www.ukulpic.fr/>

Clermont-Ferrand call "Le BOUC" (in french, Bougnat Original Ukulele Club).

Our website is : <http://le-bouc.blogspot.com/>

Spain

Club del Ukelele de Madrid (SPAIN)

<http://www.facebook.com/group.php?gid=131466486122>

"Para todos los aficionados al ukelele que viven en Madrid

"For all the ukelele fans living at Madrid"

Now preparing their first festival and meeting very soon - stay tuned!



USA

The Inaugural San Diego Ukulele Festival

Thursday July 14, 2011 to Saturday July 16, 2011

<http://www.sandiegoukefestival.moonfruit.com/>

UKULELE MELEE

THURSDAY, JULY 28, 2011

4:00PM – 8:00PM

deCordova Sculpture Park & Museum

51 Sandy Pond Rd, Lincoln, MA 01773

Festival with performances by New England's talented ukulele musicians.

Ukulele class for the first timers (instruments available for class)

Workshops for beginners and intermediates

BRING YOUR UKULELE & PICNIC

Hosted by:

UKULELE UNION OF BOSTON

UKULELE UNION OF HARVARD

<http://www.bostonuke.com/events/23593621/?eventId=23593621&action=detail>

Belgium

Ukulele Zaza (Belgium) www.myspace.com/ukulelezaza

France

Marie Darling (France) www.myspace.com/mariedarling

Patti Plinko and her Boy (UK)

www.myspace.com/pattiplinkoandherboy

Les Ukulélé Boyz (France) www.myspace.com/ukuleleboys47

Vonck and Vlam

www.vonck-vlam.eu

Check out the Website... that's great entertainment!



Essential Links from the World-Wide-Web

UkeTalk - <http://uketalk.com/links.html>

"Ukulele Spoken Here" is one phrase that comes to mind. If you want to talk ukulele or catch all the news that is news, this is a can't miss website.

Brudda Bu's Ukulele Heaven

<http://www.geocities.com/~ukulele/index.html>

If you'd like to learn the history of some of ukulele's greatest players, this site is absolutely essential.

Ukulelia - <http://www.ukulelia.com/>

The World's Greatest Ukulele WebLog" Need I say more?

Ukulele Cosmos - <http://www.ukulelecosmos.com>

One of the hottest ukulele forums on the web. Don't Miss It!

Ukulele Underground

<http://www.ukuleleunderground.com/forum/index.php>

Another really popular ukulele forum, lots of Hawaiian players and folks from the West Coast of the Mainland USA.

Flea Market Music - <http://www.fleamarketmusic.com/default.asp>

This is Jumpin' Jim Beloff's website. He has lots of great resources and an excellent forum as well. You can buy Flukes and Fleas there, too. Jim also has lots of songbooks, DVDs, and other great stuff there.

UkeLadyMusic - <http://www.ukeladymusic.com/>

Auntie Noel runs a really great shop. Her passion is ukulele and it shows.

Contact Us: phone 214-924-0408

or email noel.tardy@yahoo.com

Kiwi Ukulele

New Zealand's Ukulele Companion

<http://www.kiwiukulele.co.nz/>

Bounty Music

<http://www.ukes.com/>

Bounty Music Maui

111 Hana Hwy. #105

Kahului, Maui, HI 96732

open 9 :00 to 6:00 Monday thru Saturday * Sunday 10:00 to 4:00

Phone: (808) 871-1141

Fax: (808) 871-1138

Online Resources

<http://www.tikiking.com>

tikiking@tikiking.com

comment=Website listing:

Home of Tiki King Ukuleles since 1999. lots of neat Ukulele stuff, such as the webs largest Ukulele makers database, Custom Hand Built Tiki King Ukuleles, and ukulele stuff to see and buy. We have Flukes and Fleas, Ukulele Art Gallery, Ukulele classes, chord charts, CD's and more!

Bonsai Garden Orchestra

email: info@bgo.nu

Webside: <http://www.bgo.nu>

MySpace: <http://www.myspace.com/bonsaigardenorchestra>

World Music Festival "glattundverkehrt" on july 22nd .

www.glattundverkehrt.at

UkePics

Assorted Ukulele Picture Exposé

<http://www.ukepics.com/>

How High The Moon Publishing

Publisher of the Jam Book "Play Well with Other"

9826 James A. Reed Rd. Kansas City, MO 64134

816-965-0183 or 816-728-6936

<http://www.moonbookstore.com>

Uke Farm - <http://www.ukefarm.com/home.HTML>

Uke Farm Radio - <http://www.live365.com/stations/ukefarm>

GoChords

<http://www.gochords.com>

"GoChords™" is an easy-to-use writing and playing tool with moveable chord tablature!"

Live 'Ukulele

Tabs, lessons, and info for 'ukulele enthusiasts

<http://liveukulele.com/>

<http://ukeattitude.blogspot.com/>

<http://twitter.com/ukeattitude>

<http://www.gotaukulele.com>

<http://ukulele-perspective.com>